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ABSTRACT

This booklet, building on the premise that humans have a natural affinity with poetry and from an early age associate rhyme and rhythms with the joys of learning language, develops activities that enhance appreciation, engagement, response, and discrimination. The ideas presented in the booklet have been tried by practicing teachers in their classrooms. The booklet sets out some principles and possibilities with an invitation to teachers to explore these for themselves rather than favoring any one way of working with poetry. Further reading is recommended throughout. Part 1, "Working with Poetry," is a general introduction to ways in which poetry can become part of students' language learning. It offers suggestions for involving students in the meaning, language, relevance, and pleasure of poetry. Part 2, "Writing Poetry," is about students writing their own poetry. It gives ideas for guiding students to produce quality work. Part 3, "Writing About Poetry," deals with teaching students to write in a genuine and rigorous way. In part 4, "A Collection of Poetry Lessons," practicing classroom teachers explain their own successful sequences of poetry lessons, incorporating some of the ideas from the previous sections. (MG)

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APPROACHES TO POETRY

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The Teaching of English in the Secondary School

CS 212 610

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APPROACHES TO POETRY

The teaching of English in secondary schools

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Education Department Tasmania Australia

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Foreword

This booklet is one of a series prepared by Tasmanian teachers to support curriculum development in the teaching programs for years 7 to 10.

Initiated by the Tasmanian Association for the Teaching of English (TATE), the booklets reflect, in practical terms, the principles stated in the English syllabus of the *School Certificate Manual* and the 'Children and Language' series of primary language guidelines.

They have been produced by secondary language consultants working in co-operation with TATE and with the office of the Supervisor of English.

Other booklets in this series:

Approaches to Narrative Fiction (1983)
Approaches to Assessment (1984)

1987

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Introduction

'What poetry does above all, I believe, is to mediate experience for us, help us to resolve conflicts and come to terms with intractable events.'

James Britton, *Prospect and Retrospect: Selected Essays of James Britton*, A.A.T.E., Norwood, S.A., 1982.

Humans have a natural affinity with poetry. From an early age we associate rhyme and rhythms with the joys of learning language. This booklet aims to build on that foundation, to develop activities that enhance appreciation, engagement, response and discrimination. It was written by practising teachers who tried out their ideas in many kinds of classrooms. Rather than favouring any one way of working with poetry, it sets out some principles and possibilities with an invitation to teachers to explore these for themselves. Further reading is recommended throughout.

Part one is a general introduction to ways in which poetry can become a part of students' language learning. It offers suggestions for involving students in the meaning, language, relevance and pleasure of poetry. Part two is about students writing their own poetry. It gives ideas for guiding students to produce work of quality. Part three deals with teaching students to write about poetry in a genuine and rigorous way. In Part four, practising classroom teachers explain their own successful sequences of poetry lessons, incorporating some of the ideas from Parts one, two and three.

Part one:

Working with poetry

Meeting new poems

The activities that follow can give students the incentive and the time to become familiar with a new poem.

Freewheel jottings

Encourage the students to

- have a pen and paper handy
- listen to a reading of the poem
- read it themselves two or three times
- write down initial impressions, for example
  - It reminds me of . . .
  - I am puzzled by . . .
  - I think it may mean . . .
  - The poet seems to be trying to . . .
  - A word (line) that impresses me is . . . because . . .
  - I like (or dislike) the poem because . . .
- discuss the poem with a partner, in a group or as a class
- expect to come back to the poem in a later lesson.

Asking questions

Students will learn a great deal about a poem if they are given opportunities and encouragement to formulate their own questions. After reading the poem, students can form groups to compile a list of the questions the poem raises in their minds. Their lists will comprise genuine queries – questions to which they do not know the answers.

Some of the questions may be answered within the group and those that remain can be discussed by the class, assisted by the teacher.

Many textbooks post questions that are likely to be less effective in stimulating thought and discussion than the questions asked by students themselves. James Joyce's poem 'On the Beach at Fontana' can be found in a popular English textbook, *English Today, Book 3*, by F.J. Allsopp et. al (John Wiley and Sons, Sydney, 1973). Questions the authors ask about the poem (p.105) are quoted below, alongside a set of questions raised by a group of students.

The book's questions	The students' questions
1. Which words in stanza 1 are important for their sound? How do they help set the mood of the poem?	What can we find out about the 'I' in the poem?
	What sex is the narrator?
2. What picture do lines 3 and 4 convey to you? How important is the imagery in conveying the picture?	Is the boy in trouble?
	Why does the love 'ache'? Has the man lost him?
3. What is the poem about?	What does 'the darkness of fear above' mean?
4. Read Matthew Arnold's poem 'Dover Beach'. What similarity is there between the two poems?	What is the fear?
	Why are the pier stakes seen as crazy and the sea as senile?
	Is the darkness real or imaginary?
	How old is the person being held?
	What kind of people are they?
	Why is the fear so heavy in the poem?

'Here's what I think. What do you think?'

Read a poem to the class. Pass copies of the poem to groups of three students. Ask them to do the following, silently:

- write their first reactions to the poem;
- exchange notes and write their reactions to the thoughts of the others;
- write a considered response to the poem in the light of the comments made by all members of the group.

Discussion within the group and among the class should follow.

Cloze exercises

Cloze exercises encourage the reader to look closely at the precise language of the text. They have particular value in the study of poetry.

- Choose a poem and blot out words. Deletions can be made to focus attention on rhyme, metre, meaning, syntax, register, according to the purpose of the lesson.
- Ask students to find the most appropriate word for each space.

Example.

- The following poem is given to the class.
- Students in small groups come to a consensus on what they believe the best replacements could be.
- The class as a group then discusses each suggestion, each group being allowed to defend its choice.
- The class's agreed version is compared with the poet's version.
- Further discussion arises from the differences.

Winter

On Winter mornings in the playground
The boys stand . . . (1)
Their cold hands doubled
Into trouser pockets.
The air . . . (2) frozen
About the buildings
And the cold is an . . . (3) in the blood
And a . . . (4) on the tender skin
Beneath the finger nails.
The odd shouts
Sound off like . . . (5) . . . (6)
And the sun
Balances white
Above the boundary wall.
I fumble my bus ticket
Between numb fingers
Into a fag,
Take a drag
And blow white smoke
Into the December air.

(Gareth Owen)

The same activity can be a way of introducing a second look at a poem studied at an earlier lesson. Deletions can draw attention to a poetic device, to the atmosphere evoked by certain words, and so on.

Students' own poems can be 'given the cloze treatment'. Suggestions from others may help a writer see how a poem can be improved or the original choice may be shown to be the most apt.

Choosing a title

Give an untitled poem to the class, and ask for suggestions for an appropriate title.

The discussion about possibilities gives the students opportunities to discuss the poem's meaning and an incentive to think about the possible purposes of a title, among which could be

. to convey an emphasis in the poem,

. to provide a key to the poet's intention,

. to arouse expectations in the reader.

Poems in pieces

Cut poems up. Ask the students to arrange the pieces into coherent poems. Hand out copies of the original poems.

Discussion should focus on the differences between the versions and the reasons why the poets chose their arrangements.

In the early stages, and sometimes for particular purposes (study of the development of ideas, changes of mood), the pieces can consist of whole stanzas.

Later, part of a poem can be cut up into single lines. As this is rather time-consuming, students can be encouraged to work in groups to prepare a poem that can be used by the whole class.

Prose to poetry

Give groups a poem written in prose form, and without punctuation. Ask the groups to rewrite the passage in its poetic form and to insert the punctuation necessary to help it make sense.

The main purpose of this activity is to seek the meaning of the poem. It is easier to start with rhyming poems; the exercise increases in difficulty and takes on another value when the end of each line is not so easy to determine.

This activity can give students a firm sense of form. When rhyming poems are used, students are compelled to pay attention to the different rhyming patterns and the different metrical arrangements to be found in different poems. From their discussions they learn that the form does help to communicate the meaning. Because they are seeking meaning and discovering it with the help of the poetic form, they see

form as an instrument of meaning, not merely as a structure imposed on the writing for some arbitrary reason.

Make a prose paraphrase of an unseen poem. Ask the students to write their own poems from the paraphrase, then share the original poem with the class.

Discussion can involve comparisons between the students' versions, between the poet's version and the students' versions, and between the teacher's paraphrase and the poem. For some examples, see Sandy Brownjohn's book *What Rhymes with Secret?* (Hodder and Stoughton, London, 1982).

Encourage students to write their own poetic version of a piece of evocative prose, when they are sufficiently experienced. (See Part two: Writing poetry.)

Further exploration of a poem

These suggestions deal with ways in which students can be encouraged to look more searchingly at a poem they have already met.

Studying the mood

- Students, in groups, mark in mood changes in a poem or write out the poem using different coloured felt pens for the different moods.
- As they work in the groups, and later as a class, students are encouraged to explain why they chose particular colours for particular moods.

The important part of this activity is the discussion, where students will be trying to articulate what they perceived as 'mood' in various parts of the poem, and their responses to it.

Journal jottings

Over a period of, say, a week, students jot down ideas in their journals about the poems they are reading – comments, reactions, confusions – in fact anything they care to say.

These jottings will provide material for discussion with a partner or in a group.

Looking at drafts

Drafts can be the focus of discussion about the significance of certain aspects of a poem. Study of the drafts of poems by significant poets can give valuable insights into the meaning of the finished poem and arouse interest in and respect for the poet's craftsmanship.

P.J. Croft's book *Autograph Poetry in the English Language* (vol. 2, Cassell, London, 1972) contains drafts of the works of many poets, including Byron, Shelley, Clare, Keats, Wallace Stevens, D.H. Lawrence, Betjeman, and Auden. It is available in the Reference Section

of the State Library of Tasmania. Another source of drafts is *The Notebook of William Blake* (ed. David V. Erdman, Clarendon Press, Oxford, 1973), which can be found at the Library of the University of Tasmania.

Poems in context

Fuller insights into the meaning and spirit of some poems can be gained if they are read in conjunction with a painting or another poem.

Brueghel's painting 'Icarus' can be studied alongside Auden's poem 'Musee des Beaux Arts' and W.C. Williams's poem 'Icarus'. Reynolds's paintings and Blake's own etchings enrich the study of William Blake's poem 'The Chimney Sweeper'. Much 18th, 19th and early 20th century poetry can be illuminated by the viewing of prints depicting the life of the times.

Some poems were written in answer to others and when read in this context, are more intelligible in themselves and throw light on the poem that inspired them. Examples are 'The Dover Bitch, a Criticism of Life', by Anthony Hecht, written in answer to 'Dover Beach', by Matthew Arnold (both poems are in *Soundings*, ed. Michael and Marion Cotton, Holmes McDougall, Edinburgh, 1982). 'Shot? So Quick, So Clean an Ending?' by A.E. Housman, and 'A Parody' by Hugh Kingsmill also go together (these poems are in *Blue Umbrellas*, ed. P. Richardson and K. Watson, Cassell, North Melbourne, 1981).

Several poems on the same theme can be introduced to support or to provide contrast for the sentiments in a poem being studied.

Poems exploring tenderness between lovers and the exclusion of the outside world that could be read with *Romeo and Juliet* are:
'Pas de Deux for Lovers', by Michael Dransfield
'The Lover', by Anne Lloyd, and
'The Sun Rising', by John Donne.

The following poems celebrate a special experience. They can be used to help students develop poetry from their own memories of special moments:
'The Blessing', by James Wright,
'The Picnic', by John Logan,
'Snow', by David Malouf, and
'Shasta Daisy', by Andrew Burke.

Responsibility for war is explored in the poems in Section 14 of *Blue Umbrellas*.

Parodies can be read and discussed, or students can attempt their own parodies.

Poems and the other arts

Performance

Learning by heart and recitation: Poems stored in the memory can be a life-long source of pleasure. Oral performance, once a common practice in the study of poetry, is an activity that has much to recommend it. Poems can be selected for class or group performance because of some dramatic quality they may have. Repeated readings of the poem can be part of the rehearsal for performance and will make the memorisation much easier for individuals.

Dramatic readings: Start with simple unison work, using such poems as 'Colonel Fazackerley' by Charles Causley or extracts from 'Kubla Khan' by Coleridge, 'The Tiger' by William Blake or 'Said Hanrahan' by John O'Brien. Students might consider whether the poem suggests that the reader could

- sing,
- act,
- use a special accent,
- divide lines for different voices,
- make sound effects, or
- repeat lines.

Some poems that lend themselves to performance are:

- 'Exercise Book' by J. Prevert (use of different voices)
- 'If You'll Give Me a Kiss and Be My Girl' by L. Aylon (musical background)
- 'Welsh Incident' by Robert Graves (different voices, drama)
- 'Enter Without So Much as Knocking' by Bruce Dawe (sound effects, different voices)

A book likely to produce good, lively performance work is *A Book to Perform Poems By*, by Rory Harris and Peter McFarlane, A.A.T.E., Adelaide, 1985.

Some poems are structured as dialogues and repay being read as such. If Auden's 'The Quarry' is read by alternating voices there is little need for exposition by the teacher. Performance becomes the means to comprehension. Other dialogue poems include 'The National Association of Parents' and 'The National Union of Children' by Roy Fuller.

Dramatic monologues gain from being performed.(See Part two: A collection of poetry lessons)

Many useful ideas can be found in Sean Monahan's book, *Fun with Poetry* (Longman Cheshire, Melbourne, 1982). Monahan makes a strong case for oral presentation in an article titled 'How to Teach Poetry'.

Mimes and tableaux: 'Still photographs' and 'waxworks', are names for a well-known device that can help students identify and understand significant parts of a poem. Small groups of students abstract moments of significance and capture them in stillness.

For long poems, each group may be responsible for a stanza. Selecting what they consider to be the most important line or phrase, they create a still image that is intended to convey the important idea to the rest of the class. Ballads lend themselves well to this activity.

A tableau has more dramatic effect if its preparation and arrangement take place out of sight of the audience. This may require some special arrangement in the classroom or the use of some more suitable area of the school.

Music

Teachers or students find examples of recorded music that might fit selected poems. The works may be read to soft background music, or music may be played between stanzas. Songs or instrumental music can be used to introduce and end a performance of a poem.

To introduce a class to Edith Sitwell's 'Still Falls the Rain', first explain the blitz and the air raids on London in 1940, thus establishing the imagery of falling bombs as 'rain' and 'blood'. Then read the poem over the first track on Black Sabbath's album 'Black Sabbath'.

Photos and videos

Encourage students to take photos or make videos that will illustrate a particular poem. Aspects of the poem that can be portrayed (rhythm, mood, setting) will become a fruitful topic of discussion as students make plans to perform the task.

Art work

Students translate mental pictures evoked by a poem into a graphic or physical representation, for example

- modelling
- display of photos or photo montages
- collages
- pencil drawings or paintings.

Charles Keeping's effective illustrations of 'The Highwayman' could inspire some students to try to illustrate a poem that appeals to them.

Reflecting on poetry

'This poem is for me'

- Students select the poems they would take with them to a desert island and give reasons for their choice.

- Students attempt to plan a poetry course for another class or a lower grade. Choosing these will involve them in establishing aims

for the course and criteria for suitable introductory poems. They select: . the poems they would use to introduce the course,
. poems that will need close study,
. a challenging poem and a way to present it,
. poems to be used as models for 'their' students, who may want to write their own poems.

Working on your own poems

Encourage students to discuss their own poems and the poems of other members of the class – the initial impetus, lines the poet particularly likes, places where there are difficulties, the overall impression that was intended and so on.

If this activity takes place after the first or second draft, comments from other students can help the writers to see what they are doing well and how some parts can be improved. The keynote of these discussions should be helpfulness. This requires comments that are clear and specific, and concerns such things as the originality of an idea, the suitability of the form, the effectiveness of certain phrases, comparisons and contrasts. Writing will improve in a positive climate.

Finding poems to read with your own poem

The students search for poems or songs that complement or contrast with their own poems. They read both poems aloud.

A teacher was puzzled by Susan (year 9) choosing Slessor's 'Beach Burial' as a suitable poem to read with her own poem 'The Beach'. Karen, another class member, interviewed Susan. This is a transcript of the interview.

Karen: What were you trying to get across in your poem 'The Beach'?

Susan: The peaceful solitude of the beach. How, if I had troubles, I could go there and think clearly about them. The beach is is more peaceful and quiet compared to home life, where everybody is restless and on edge and haven't got time for themselves.

Karen: Why did you add the lines 'A perished jetty lay limp, embedded into the sand with rusty nails poking out of the flaking wood . . .'?

Susan: It's just a typical beach scene and although your mind could be deep in thought it could still wander to a jetty and a small child jumping over it and playing near it.

Karen: Why did you choose 'Beach Burial' to go with your poem? What have they got in common?

Susan: 'Beach Burial' was about a dead seaman being washed up after a shipwreck, the horrible part of the beach. Mine was about the solitude and peacefulness of just being by yourself and the enjoyment of it. When I picked 'Beach Burial', I thought both poems were about how you think

at the beach. I thought it showed the reader that even though it's the same place there are lots of different ways you can write about the beach.

Celebrating poetry

What is poetry?

After poetry has become a familiar form of literature, students might discuss possible answers to the questions

- What is poetry?
- How does poetry differ from other writing?
- What is unique in the language of poetry?
- What makes a good poem?

Discussion of these questions will throw light on the works of particular poets and on students' own poetry.

Negotiation

Negotiation is an approach to teaching and learning that has implications for all that we do in schools. Teachers can negotiate as much of the curriculum as they choose. The advantages of negotiating rather than setting a topic for study when students are writing about poetry are explained in Part three, but negotiation can be much broader than this, with powerful results. The principles and practices of negotiated learning are set out in detail in the following publications:

The Bridge to Them: Negotiated Experiences in the Classroom, Education Department, Tasmania, 1985.

Garth Boomer (ed.), *Negotiating the Curriculum*, Ashton Scholastic, Sydney, 1982.

Negotiated Learning Experiences in the Classroom: Findings of the Northern Tasmanian Negotiated Learning Project, Education Department, Tasmania, 1986.

One of the teachers who contributed to this booklet, Charles Morgan, made poetry the focus of a negotiated unit, taking as a central question 'What is poetry?' The students spent some time looking through anthologies and enjoying the poetry Charles brought in before working out their own definitions. Then he asked 'What would we like to explore more closely?' The students had questions such as 'Why do poets write?' and 'What is the difference between poetry and other writing?'

The next step was to work out what the students could do to answer their questions. Charles showed them several ways to look closely at poetry, using, for example, the film approach outlined in Part four. He also showed the students how to discuss poems to develop their understanding.

Working in small groups, the students could then choose a way to investigate their questions and a way to present the findings. The presentations varied. Some groups read poems and talked about them, others performed poems, others researched and presented the life story of a poet.

Throughout the unit and especially at the end, time was provided for students to reflect on what they had learned and to write about it. Charles had the opinions typed up and circulated so that the students could see the ground they had covered. These are some of the things the students said about their learning:

> I have learned a lot more moving words and how they are used. A person has to have certain imagination to read poetry.
>
> I have learned how words and lines go together and how they are divided into sections as well. Words in poems mean a lot more when I read them now.
>
> I have learned how the poet writes poetry, what he feels like when he writes poetry, the kinds of meaning poets are trying to put across and the kinds of emotions that are in poetry.

One poet

Students in groups choose poems by a particular poet and attempt to 'find' the poet through his or her poetry. They try to find answers to such questions as:

- What sort of a person is the poet?
- What issues are important to the poet?
- Is there any issue that seems to be present in all (or many) of the poems?
- Do we feel sympathy with any of the poet's particular interests?

The group's task is, through a representative, to introduce the poet to the class by using two poems that group members particularly like. Following the presentation, the class questions the group.

Anthologies

There are numerous excellent anthologies available and new titles are constantly appearing. Teachers are urged to watch for anthologies that will best serve their aims.

Some criteria by which particular books may be judged are:

- suitability of the poems for the intended readership;
- how photographs and other illustrations complement the text;
- whether the way the poems are categorised suits the purpose, for example, by poet, by theme, chronologically or randomly.

Before students develop their own anthologies, they need to become familiar with at least some of the collections available commercially. Their reading of these, besides introducing them to numerous poets, will help them develop criteria for their own selections.

But anthologies in schools should not be restricted to those issued by publishers. They should include collections of favourite poems selected by students and teachers, among which poems by the students and the teachers can appear.

Groups of students or individual students can select poems for an anthology of their own that can include their own or their friends' work.

Poetry event

Encourage students to arrange a poetry event for the class. The program could include readings of their own poems by the students, group dramatisation of poems, readings of selected poems accompanied by mimes or music, and quizzes on poems and poets.

A program of twenty poems, chosen and arranged so that they complement or contrast with one another, and interspersed with music that helps to set them off, would provide an excellent learning experience for a senior class.

Holding a poetry week

At an English staff meeting early in term 1, teachers at one high school choose a week to set aside for the celebration of poetry. They discuss possible approaches and begin to share ideas for teaching poetry. In the weeks preceding Poetry Week, competition entries are prepared, co-operation is sought from other staff members and each student produces a poetry anthology.

Students are usually introduced to the idea by their teachers bringing in piles of appealing poetry anthologies to browse through and enjoy. Later the teachers use strategies such as those outlined in Part four to inspire and guide students to write their own poetry. Once the students have written a range of poems they are invited to compile their own anthologies by selecting their best poems and choosing other published poems to accompany them. Class time is made available for browsing through, choosing, rewriting and illustrating poems to put in a personal booklet or folder. The anthologies can be put on display, swapped with other class members or swapped with another class so that the students can read each other's writing.

During Poetry Week the school is immersed in poetry. Teachers of other subjects are asked to choose favourite poems or to write their own poems for display in the library. Grade assemblies are held so that students can present performances of poems. Corridor and classroom walls are covered with carefully presented poems of all kinds. Some teachers even write their bulletin notices in verse.

After several successive years there are few students who don't count their poetry anthologies among their most valued collections of writing.

Part two:

Writing poetry

When students are encouraged to write their own poetry, opportunities for language development are opened up. Writing poetry benefits learning – as all writing does. Writing poetry brings special benefits because poetry focuses on a subject in a special way and allows for words to have several levels of meaning. In a sense, good poetry is ambiguous. Students, particularly those who find other kinds of writing very difficult, often find that a poetic form is less inhibiting than prose.

Poetry, while allowing for a relatively free arrangement of words, requires a very careful choice of words. Writing poetry is therefore an excellent way to practise the craft of writing. Drafting, rewording, submission to (kindly) criticism, redrafting, final editing and presentation to an audience are accepted by most would-be poets as normal procedure. 'Writing as a Mode of Learning', an essay contained in Janet Emig's *The Web of Meaning* (Boynton Cook, Upper Montclair, New Jersey, 1983) is recommended to all teachers.

Writing poetry presents opportunities for self-expression and can help writers to sort out their feelings. There are times, in fact, when an attempt to express feelings in poetry results in a product that is quite intimate and private. Because this is so, teachers must allow students to choose whether they will pass a draft of a poem to another student for critical appraisal and whether they present their poem for publication in any form. There are, however, many occasions when the feelings being sorted out through an attempt to express them in poetry are not subject to any such reserve, or can be attributed to someone else, as, for example, when the poetry-writing takes place as a response to a story or another poem.

The activities of writing poetry

Students can be encouraged to write poetry when they see it as

- a way of expressing a response to another literary work,
- a way of responding to an event such as may happen in the family, the school, or the local, national or world community,
- a way of participating in a project involving other arts,
- a special unit of the class's language program,
- a way of expressing their own ideas and sentiments on a topic that has personal appeal.

Response to another literary work

Response in the form of the student's own poetry can be evoked by encouraging students

- to apply the ideas of the original work to another subject of their choice,
- to mimic the form of the original work to compose poems on different subjects,
- to express their own ideas on the subject dealt with in the original work.

There is a good example of this in Rory Harris and Peter McFarlane's *A Book to Write Poems By* (A.A.T.E., Adelaide, 1983), where a group of students produced the poem 'Eighteen Ways of Looking at a Clock' in response to Wallace Stevens's 'Thirteen Ways of Looking at a Blackbird'. See also Charles Morgan's lesson sequence in Part four, in which he uses parts of *To Kill a Mockingbird* and *The Lord of the Flies* as foundations for students' poetry.

Response to an event

Numerous things that happen in the life of a student can evoke a poetic response. Ballads can be composed on the subject of a news item, on a particularly exciting sporting event, on a 'crisis' in the school or in the town. The traditional role of the ballad makes it the obvious form to adopt for these purposes. Other poetic forms, such as the Haiku, can be introduced as alternatives and used with sometimes striking effect.

Poetry as part of a wider project

The possibilities of students' original poetry being included as part of a class, school or community project are unlimited. It is important for teachers to see such projects as precious opportunities for students to write for a 'real audience'.

Outside English classes, students can be invited to contribute poems for newsletters and other school publications or to accompany displays in the community. In other subject areas a poem might be an appropriate response at times. Social science teachers have long known the value of using poetry to help in the teaching of history

but in science, art, music and other subjects, poetry can have a place too.

Special projects such as nominated International Years or Weeks offer good opportunities. The Life Be In It campaign, Book Week, Deafness Awareness Week and the International Year of Peace have all provided stimulus for some fine poetry-writing.

Some newspapers and literary magazines publish students' work. The possibility of publication can be an incentive to students and the published poems can offer good models and stimulate useful discussion.

A poetry-writing unit

There is a place in a writing program for a special unit on the writing of poetry. The increased understanding the activity brings, makes the time and effort well spent.

Ideas to help teachers

Some students, especially if they have experienced some success in their attempts at poetry, will produce unsolicited poems. Teachers have to be prepared, however, to initiate and sustain interest in poetry-writing as a class activity. There are a number of teachers and writers who have developed effective ways to help students write poetry. Some of their ideas are briefly discussed here.

Sandy Brownjohn warns against accepting ill-considered, facile statements in students' poetry. She stresses the importance of care in the choice of words. Examples of work by her students are very impressive. She presents some helpful ideas for leading students to attempt poetry; for example, citing 'To Paint the Portrait of a Bird' by Prevert (translated by Ferlinghetti), she says:

> The poem says you paint a cage with an open door and place the canvas against a tree. Then you hide and wait for a bird to enter the cage. As soon as it does you paint the door closed and paint out all the bars. Then you must paint certain things to make the bird sing.

Pupils were asked to write about things they would like to do that could not normally be done. An extract from one boy's poem reads:

> 'I should like to take home the rays of the moon on a frosty night,
> The crinkle of the willows on the lake at the bottom of the world.
> I should like to touch the magic of the witch in Hell.
> I should like to hear dew on the grass on a cold winter's morning,
> The painter's brush wipe on the canvas.'

(Sandy Brownjohn, *Does It Have to Rhyme? What Rhymes with Secret?* Hodder and Stoughton, London, 1982.)

Peter McFarlane and Rory Harris have inspired many students to write and perform poetry. Their publication, *A Book to Write Poems By*, contains many models, and many pages of advice and commentary that will be of use to teachers, but as Peter McFarlane says in the book's introduction, it 'is a cookbook with twenty-six "tried and true recipes" . . . . once you have used them you need to put them away. Like all good cooks, once you have a recipe that works, you need to adapt it and make it your own.' The 'sustained metaphor' poem is one of the recipes. Using Carl Sandburg's poem 'Wilderness' as a model, McFarlane and Harris asked students to write group and individual poems using sustained metaphor. Here is part of one student's poem:

> There is a hyena inside of me . . . a brown hyena . . . with the most hysterical laugh yet . . . it makes me laugh at the littlest thing . . . I can't control it at all . . . I can feel it burbling up my throat . . . someone help me stop . . . It's toooo laaate.

(Rory Harris and Peter McFarlane, *A Book to Write Poems By*, A.A.T.E., Adelaide, 1983.)

Sean Monahan seeks to promote study of poetry through enjoyable activities that cover all the language areas. One suggested activity is writing parodies, both serious and humorous.

Marlowe's 'A Passionate Shepherd to his Love' has attracted many parodies over the centuries, including C. Day Lewis's bitter and poignant comment on the depression years, and Australian David Campbell's cheerful 'Come Live with Me and We'll Be Drovers'.

Monahan gives some good starting points, such as 'The Passionate Astronaut to his Love'. So, against Marlowe's stanza 4 –

> A gown made of the finest wool
> Which from our pretty lambs we pull;
> Fair lined slippers for the cold
> With buckles of the purest gold.

we have:

> A spacesuit made of finest nylon
> Made in labs to keep its style on
> Synthetic lined boots for the freeze
> With zips that shut and open with ease.

Monahan suggests writing a reply to 'The Passionate Astronaut'.

He uses other examples from the old ballads, sometimes suggesting various 'dialect' forms.

The book has many other ideas for working with poetry.

(Sean Monahan, *Fun with Poetry*, Longman Cheshire, Melbourne, 1982.)

Denise Scott looks at different aspects of the poet's craft and provides good suggestions for writing. One suggestion is to use news items as starting-points for poems.

(Denise Scott, *Poetry Is . . .*, Heinemann, Melbourne, 1981.)

Lecturer and teacher Brian Powell offers the suggestion of a four-line poem, composed of single words – four in the first and third lines, three in the second and fourth – with lines one and three, and two and four rhyming. The restrictions of the form demand careful choice of words and can result in varied and vigorous verse. This example shows how movement can be suggested using this form:

Quatrain: Porpoises at Night

Flickering, ghostly, splashing, deep,
Upwards, downwards, turning,
Shadows, sparkling, languid, creep,
Lurking, speeding, burning.

A different effect is achieved with the humorous poem 'Trying to Milk a Cow':

Kick, milk, ouch, spilt,
Bucket, swish, tail,
Stool, upright, totter, tilt,
Hoof, stomach, wail.

(Brian Powell, *Making Poetry*, Collier Macmillan, Ontario, 1973.)

Ted Hughes differs from the authors already discussed in that he does not deal with specific forms, but leads his readers into writing through close examination of examples of poetry. He uses as examples both his own and other poets' works and discusses how some poems came to their present form. The description of how he came to write 'The Thought Fox' is particularly enlightening. This is a valuable book for a teacher's library.

(Ted Hughes, *Poetry in the Making*, Faber, London, 1967.)

Some poetic models

Encourage students to use existing poems as models for their own attempts.

Syllable poems

Because of their brevity, syllable poems are a useful exercise for students who are reluctant to attempt their own poems. They are quickly written and can be discussed, improved and presented in finished form in the course of a lesson, thus providing the diffident student with a task that can bring a swift reward and a boost to confidence.

The forms of syllable poems oblige the writers to work at distilling ideas and concentrating them in few words. This writing is valuable in helping students to understand the power that a speaker or writer can exercise by choosing words carefully.

Syllable poems can be used in their single, prescribed forms or in a variety of 'composite' forms.

The shortest is the Haiku, which consists of three lines:
line 1 contains 5 syllables
line 2 contains 7 syllables
line 3 contains 5 syllables
It can be a very effective 'mood' poem.

The following strategy for a class has been found to work well:

- Choose a topic, say, 'Seasons'.
- Divide the class into four sections. Students in one group write Haikus on Spring, those in another group on Summer, and so on.
- Taking a quarter of the blackboard for each group, students write their Haikus under the appropriate headings. In a class of twenty-eight there will be seven Haikus in each section.
- Students individually select one Haiku from each section and write them in their anthologies under the title 'Seasons'.

Each student is called upon to contribute to the collection and also to exercise judgment on the contributions of others. Each student, by contributing one poem receives the rights to three or four others for his or her own collection.

Other syllable poems are the Renga, the Tanka and the Cinquain.

The Renga. From one Haiku, perhaps written on the blackboard, an idea is taken to form the subject of another Haiku. An idea from the second Haiku becomes the subject of a third. This progression is followed until an agreed number are displayed. Then the final Haiku is written, embracing the ideas that have evolved.

The Tanka consists of five lines:

5 syllables in line 1
7 syllables in line 2
5 syllables in line 3
7 syllables in line 4
7 syllables in line 5

The Cinquain also has five lines:

2 syllables in line 1
4 syllables in line 2
6 syllables in line 3
8 syllables in line 4
2 syllables in line 5

Examples of syllable poems are given in Sandy Brownjohn's *Does it Have to Rhyme*? and in Brian Powell's *English through Poetry Writing*.

Parallelism – making redundancy a virtue

Parallelism is an interesting form that can give density to writing. It is a feature of Hebrew poetry and examples abound in the Book of Psalms in the Old Testament of the Bible. The technique is to repeat in the second part of a verse, the idea put forward in the first part. For example:

> Let us break their bands asunder, and cast away their cords from us.
>
> For in death there is no remembrance of thee: in the grave who shall give thee thanks?
> The heathen are sunk down in the pit that they made: in the net which they hid is their own foot taken.

Here is a poem by a student in year 9:

The Antarctic

The cold desert of snow
The windswept wilderness of ice
The death pole of no return
The killer of explorers.
The challenge of the curious
The delight of pioneers
The endless dark and cold
The everlasting, frozen night.

Miscellaneous forms

Watch for poems that lend themselves to student imitations. Here a student imitates Wilfred Owen's 'From My Diary, July 1914'.

Journal no. 9 Thursday 22 April 1982

Day,
    Dawning bright and clear,
Birds,
    Singing and waiting for early morning crumbs,
School,
    Looming, bleak and forlorn,
Teachers,
    Waiting, work to be done, school swarming,
Rattling,
    Home laden with homework,
Night,
    Peaceful and silent.

Students can imitate the form used by poets to create a mood. For example, their writing could be modelled on 'Off course', by Edwin Morgan. The poem deals with the reaction of an astronaut whose ship goes off course, inevitably to be lost in space. The form has the effect of creating a growing sense of panic and confusion.

Each line consists of two phrases:

The golden flood the weightless seat

The growing beard the floating crumb

After six lines, words begin to appear again, but the adjectives appear with different nouns: the hot flood, the golden lifeline, the space crumb, the weightless headphone. As the poem proceeds, the sense of desperation and confusion increases.

This form can be used effectively when panic and confusion fit the subject of a student's poem, for example: 'Lost in a Supermarket at Three Years of Age', 'The Sleeper and the Mosquito', 'Hunted'.

Other poems that may serve as models are 'In Just', by e e cummings and 'I Like That Stuff', by Adrian Mitchell. Students will find their own models as their familiarity with poetry grows.

Leave the pen in the student's hand

This article by a Tasmanian teacher, Margaret Neilsen, was first published in the English Teachers' Newsletter *(LARC, Education Department, Tasmania, August 1984).*

You know how you go away from seminars wondering how the information you heard 'fits into' your philosophy of teaching and what changes you will make when you get back to your class. When I left my seminar ('The Writing Process') the one piece of advice that struck me as vital to my understanding of what the writing process was all about was 'Leave the pen in the student's hand!'

To leave the pen in the student's hand means giving the writer control. The teacher gives advice and classmates give advice, but the writer decides whether to accept it or not.

This immediately means that the status of the student is raised to that of *one who knows* – the expert on the topic. The writer owns the work. Any changes made, are made by him or her. The writer helps us to understand, informs us. Being the expert gives our student writers confidence and a more positive opinion of themselves. During conferencing and editing, the writer, pen in hand, arbitrates over the discussion.

One day, one of the girls in year 9 wrote a poem about her aunt. I read it and asked her if she would share it with the whole class. She agreed, wrote it on the board and then read it to us. We chose the lines we liked and said why. If she agreed, she marked them with a star. We worked on those that were left. Sometimes she explained what she was trying to say; we suggested ways of making that clearer. Other times the lines were restructured, added to, shortened or removed. Every suggestion was listed on the board for discussion. Then Michelle chose whether or not to make changes. She was the editor.

At the end of the double period we thought the poem was clearer. Most were pretty pleased with it. Yet the writer felt she had so much more to do – not so much to that poem, but on the same theme. She had explained to us the relationship she had with her aunt, why it was so special to her and the feelings of guilt at hating the man her aunt had married. For her, the ideas and emotions were clearer; now she could find the words.

The whole class atmosphere was very supportive. They were sensitive to her feelings; she was the ultimate judge and her decisions were never argued with. Sometimes she changed her mind later. No-one commented. She was in control. She was the expert. She had a message to give. I didn't agree with all the decisions made, but that was unimportant. What seemed vital was the talking and listening that went on.

I follow a similar pattern in one-to-one and small-group conferences. The writer reads the piece aloud first, then each listener points out the part they like best, and if possible, why. Then come questions of clarification. The writer notes our difficulties. After that, the piece will be rewritten ready to share again.

Individual and small-group conferences, short but frequent, mean writing in progress is considered in greater depth. Conferencing allows every student to focus on different subject matter and style.

I asked the students what they had felt had been good about our work in writing. They replied:

- Talking about my poem made me really think about what I wanted to say.
- I enjoyed writing poems because I found I could.
- I found finding the right word really difficult.
- I hadn't thought about words like that before.

My response

Often I yearn to take over even though I know that asking the right question is better than being the expert, but, most importantly, I have learned to take on a listening role far more than I ever had before.

Part three:

Writing about poetry

Students must make real contact with a poem before writing about it. In order to do so they must have a personal response as well as understand the work, and be prepared to try to express that response and understanding on paper.

A genuine response is what is wanted. It can only be authentic if students have been given the time and the freedom to discuss and explore ideas with their peers and with their teachers. By talking, students will clarify their ideas and gain insights into what the poem conveys. When they come to write, they should be encouraged to express what *they* see in the poem. Confidence and a growing ability to think for themselves will result from their conviction that those who read what they write are interested in what they are saying. When this happens, writing becomes a real learning medium – the writer learns about the poem and poetry and at the same time learns to become a more rigorous thinker and a more articulate writer.

The negotiated topic

Teachers' questions about a work of literature are usually intended either to direct students' attention to a particular aspect of the work (exemplified by the questions printed at the end of extracts in many text books), or to investigate the nature and extent of students' comprehension and appreciation of the work (for example, examination questions).

In the first case, teachers ask questions to arouse interest and to lead students to a better comprehension of the text.

It is doubtful, however, whether leading questions by the teacher are the most effective means of achieving this objective. This is partly because students are often unaware of the purpose of the questions. Because they are sure that the teacher knows 'the right answer', they are inclined to think the questions are a kind of test. Because they do not want to risk 'being wrong', many students are reluctant to commit themselves to any kind of answer; others reply in terms that they judge will meet the teacher's expectations, regardless of their own tentative opinions. If we are seeking the students' genuine responses to a poem (or any other work of literature) it makes sense to encourage the students to ask the questions.

> Learners will work harder and better, and what they learn will mean more to them if they are discovering their own ideas, asking their own questions – fighting hard to answer them for themselves.
>
> (Jon Cook, 'Negotiating the Curriculum: Programming for Learning', in Garth Boomer, ed., *Negotiating the Curriculum*, Ashton Scholastic, Gosford, NSW, 1982, p. 134.)

As students learn to ask their own questions, besides receiving new insights into the poetry, they will gradually realise that many questions have no hard and fast answer. Instead of asking 'What does this mean?' or, in frustration, 'What is this supposed to mean?' they will begin to ask 'What do you think this might mean?' or 'Do you think this might mean so and so?'

Negotiation is one way in which students can be encouraged to ask questions.

The study of a poem can be negotiated with a class as follows:

- Read the poem aloud, preferably more than once, with the students following the text as it is read the second time.
- The teacher proposes four questions that can relate to any topic that may need to be studied:
  1. What do we know already (about this poem)?
  2. What do we want to find out?
  3. How will we go about finding out?
  4. How will we show what we have found out?

  The answers to these questions can be arrived at by agreement between the teacher and the class.

Some suggestions for arriving at answers to questions 1 and 2:

- each student jots down his or her list of 'known' and 'unknown' items, the latter being in the form of questions;
- in groups, the students pool their lists (at this stage, some of the questions will be answered);

- as a class, with the teacher as scribe, the groups pool their lists (at this stage, more questions will be answered);
- a general list of 'unknown' items is agreed on;
- discussion on ways of finding the answers and ways of presenting findings (showing and sharing writing, oral presentation from notes, and so on) will lead to agreement on several possibilities;
- as the class acts on the agreed decisions the teacher will be called upon to assist groups and individuals in their quest for answers and in their struggle to express on paper their insights into the poem.

The 'showing and sharing' stage is an important part of the learning process because it gives a purpose to the writing that has been done. Whether the finished products are displayed, included in a class publication, read to the class, taken home to parents or simply recommended for inclusion in students' folios of completed writing, recognition of effort is a reward and an encouragement. As students realise that their final achievement is the result of their initial attempt to identify what they did not know, their confidence in approaching more difficult literary works will develop.

Negotiation between teacher and class can underpin the learning of many aspects of language, as described in the section 'Negotiating', in Part one of this booklet, and in the booklet in this series, *Approaches to Assessment*. In the study of literature, negotiations and contracts can be made to cover a broad range of activities, for example the pursuit of a theme through prose, drama and poetry and perhaps the mass media, writing tasks, and response through drama, art and music.

Requested writing

As students move through the secondary school, their freedom of choice in writing topics can become restricted. Nevertheless, negotiations between teacher and class can continue within the prescribed areas, so students can have a sense of ownership even though they did not choose the topics.

The instructions that appear on many examination papers to 'explore' or 'express' ideas about a poem are far too general for many students. Before they can comply with such instructions they have to be shown how poems can be explored, and encouraged to learn, through frequent practice, to express the thoughts that such exploration generates.

The teacher's help is most valuable while students are writing, *during the actual process*. The writing tasks the students undertake must be supported by 'writing process' activities such as drafting, partner-assisted editing, redrafting, class discussion and encouragement to display the completed writing, whenever the occasion makes this feasible.

Learning to 'explore and express'

There are many effective ways to stimulate and nourish students' written responses to poetry. Some ideas are outlined below. It must be stressed that students must have heard, read and discussed the poem or poems before attempting written activity.

Quotable quotes

The teacher writes several quotations from the poem on the blackboard. Students choose one as a starting point for a written comment on the poem.

A variation of this is for students to choose a line or thought from the poem, write it on a slip of paper and place it in a box. Students then draw a slip from the box and use the quotation they draw as their starting point.

Dear poet

The students write letters to the poet, asking questions, making observations, talking back on ideas from the poem and describing what they like. If the poet is living, these letters can be sent to the poet. In such a case, not only do the students have a real purpose for their study of the poem, but they have a real and interested reader in mind as they write.

Report of an interview

Students conduct an interview with a character from the poem, probing his or her actions, character and feelings. There are several ways this can be done, using pairs, groups or a class question session, some of the students playing the role of the character, others that of the interviewer. The interview can be taped, but a written account should follow.

Point of view

Students can write, in prose or verse, a version of the poem as seen by a character mentioned in the poem. This stimulates a great deal of talk about characters and values.

Characters' letters

Students assume the role of one character and write a letter to another. A wide range of emotions can be demonstrated in this way. (See Gareth Owen's 'My Sister Betty'.)

Poetry supermarket

Students select, say, three short poems from a range on display around the room. 'Shopping with a friend' will encourage thought and talk about the merits of particular poems. Having made their selection, students write why they chose the poems they did. 'Stocking the shelves' could be another activity, where students select and classify poems from which the class or another class goes shopping.

Advertising

Students write advertising blurb for favourite poems, for their anthology or class poetry collection. This activity generates talk about poets and the reading of poetry both before the advertisements are written and after they appear.

Obituaries

Students write obituaries for characters from poems. Some models can be demonstrated, for example 'The Ballad of Charlotte Dymond', by Charles Causley. Causley's poems are a fruitful source of poetic character study. Obituaries can be written in prose or verse.

Written criticisms

Encourage students to look at poems written by their fellow students and to express in writing their responses to the ideas and images they find. This activity helps the 'poets' to judge their own product and the critics to clarify ideas and express them accurately.

Encourage them also to choose and list poems they like, whether written by established poets or students, and to record the reasons for their choices as well as any other comments and reservations they may have. Students can also write down the reasons they choose poems that seem to match some of their own poems.

Journal entries

Keeping journals gives students opportunities to record responses to the poetry they encounter from day to day. Journal entries can be shared in groups or with partners from time to time. It will be found that the impressions recorded in journals may need to be modified at a later date as new insights are gained.

The essay

When it has been well taught, essay-writing can be a valuable way for students to gather and organise their thoughts. It can help students to develop their skill in research, in careful reading, in expressing opinions cogently and in debate. But essay-writing is not the best starting point for students' exploration of literature.

Literary criticism is an evaluative activity that is very demanding of even accomplished adult writers.

> It is unlikely to provide the best means by which most (or even many) of our students can testify to what reading literature means to them. . . . Literary analysis is a delicate, taxing and tactful business, requiring the reader to make explicit aspects of response that are elusive and difficult to articulate. The kind of responsive openness that this demands does not come easily (it requires training) nor will it come naturally to most students.
>
> *A Single Impulse*, Education Department of South Australia, Adelaide, 1983, p. 66.

Many students see the essay as a task of organising and reporting back information provided by the teacher. This information sometimes has reached them in the form of notes on the features of poetry. When students are asked for an appreciation of a particular poem, they are likely to indulge in a guessing game. They try to guess which features in the teacher's notes apply to this poem, trying to identify such items as metaphors, significant rhyme and metre, as if they were labelling parts of a scientific specimen. The notes have set up a barrier between the student and the real meaning of the poem.

Activities like those described earlier will help students learn where to look for the important aspects of poetry. Technical aspects of poetic form will be introduced as the readings, discussions and attempts to write about poetry take place, and students can be encouraged to observe and make use of these techniques to penetrate the poet's meaning. Along with these activities, or as part of them, informal, personal writing should evolve to a more public, distanced statement when the activity can be directed to a wider audience.

Pre-writing activities

These are ways of generating ideas about a poem before starting to write. Of course students will take some notes during these activities.

Brainstorming, either individually or in groups brings ideas to the fore.

The teacher can help students to make observations by making the following points clear.

- Many observations are concrete – something you can see.
- Other observations are what you notice – what strikes you or what you remember when the poem is finished.
- What you notice may seem obvious. The obvious is always important. It is a good idea to put the obvious down first.
- Observations should be written down in the order in which they occur to you, without looking at the text. They are not likely to occur to you in the same order in which their subjects occur in the poem. When you have finished writing them you can read the poem again and then alter or add to your list.
- Observations do not summarise or interpret the work. They describe things you noticed in the poem and give you a plan for your essay.

Writing in progress

Students should be warned against writing about a work by writing about its beginning. They should begin with what they think is the heart of the work. They should also understand that they need not follow the order of the work.

An essay should explore an idea, and all paragraphs should be related to that idea; all sentences should support the point made in the paragraph, and so they too must relate to the central idea.

The observations that students list will contain their estimate of the heart of the work (at least after they have had some experience of the activity) and so this will be the central idea in their essay. Other observations that relate to this idea can become topics of different paragraphs. Students need not cover the whole poem, and they will not succeed in writing a good essay if they try to follow the order of the poem.

As the writing proceeds, there will be times when students need to confer with their teacher. On such occasions the teacher should endeavour to confine comments, questions and suggestions to the writing the student has already done and the notes that they made during the pre-writing session. If meaning is obscure or disorganised, the teacher can help by drawing from the student information about the intended meaning and by prompting the student to try other ways of expressing it.

- Tell me what you meant here. Could you write it just as you said it? Now let's see how it sounds.
- Did you notice that you have already said this further up? Which place seems the best?
- Your essay is saying (so and so). Do you think this sentence is helping your argument? Should you say it differently or leave it out?
- Do you see where you have brought in a new topic in this paragraph? Is it important enough to your argument to belong in a paragraph of its own?

Work with the class as a group

Once students begin to learn the principles of essay-writing, they will be receptive to the study of essays written by others. Examples of essays on appropriate topics by professional writers and good examples from the classroom can be useful models. It is when students begin to see what they are expected to do and when they have questions to ask that they will observe the use others make of the techniques they are learning. Teachers can look forward to the day when they no longer have to answer the question: 'How long does it have to be?' but will be asked such things as 'Should I take out this paragraph, or do you think readers will see why I think it is part of the argument?'

Some class activities that will help students to understand the principles of essay-writing:

- The teacher chooses a good sentence from a paper and writes it on the blackboard. The task is for everyone to write three new versions of the sentence.

  Students can also be asked to rewrite a sentence keeping its context in mind. Then the task is to stay as close as possible to the language of the original. This means reworking the phrasing, rather than re-examining the content.

A student reads an essay to the class, omitting the end. The class writes observations on the essay, and these are shared. Then each student writes an ending. Apart from the exercise in observation and writing that this activity provides for the class, it helps the writer of the original piece to see the conclusions to which his or her introduction and 'middle' can lead the reader.

The teacher can make a 'controversial' statement about a poem the class has studied. The students take sides for and against the contention and write an essay to support the stand they take. This is a favourite ploy of examiners. When it is practised in the classroom under real conditions of debate, students enjoy the challenge and deepen their appreciation of the poem while they struggle to convey their argument in writing.

Part four:

A collection of poetry lessons

A unit on cats in poetry, by Anna Humphrey

This unit was designed to persuade a group of students in year 7 that poetry can be fun and is meant to be enjoyed.

Students were encouraged to talk about the family cat in particular and what they know about cats in general – their breeds, characteristics, personalities, eccentricities and names. They listened to the song 'Alley Cat' (Henry Mancini), and discussed the thoughts, feelings and the kinds of movements evoked by the music.

The teacher read 'The Naming of Cats' by T.S. Eliot. Students were encouraged to talk about the stories behind the names given to cats and the appropriateness of the names. Then the teacher handed out a selection of Norman Lindsay's drawings of cats. In pairs the students were asked to give the cats suitable names. These were discussed and displayed.

Students collected and shared stories, poems, photographs and posters on the theme of cats, and were encouraged to include their own pets where possible. As part of this activity, the teacher read extracts from Joan Phipson's *The Cats*, Sheila Burnford's *The Incredible Journey* and Paul Gallico's *Jenny*. Kipling's 'The Cat That Walked by Himself' is a story that begs to be read aloud, and would be well appreciated by students.

Students listed words and phrases that describe the movements, mannerisms and behaviour of cats. This list included their own words, but was drawn chiefly from the writings they had been

sharing. Then, in groups, they choreographed the overture to Andrew Lloyd Webber's musical *Cats*.

The following selection of poems, from *Old Possum's Book of Practical Cats*, by T.S. Eliot, was read to the students: 'Gus the Theatre Cat', 'Macavity the Mystery Cat', 'Skimbleshanks the Railway Cat', 'Mungojerrie and Rumpelteaser', and 'Bustopher Jones'.

The class was divided into two groups, each of which selected and prepared for presentation several poems they enjoyed. The poems, with musical and dance accompaniment, were presented to an appreciative audience of year 7 students.

An approach to Charles Causley's 'Timothy Winters', by Elizabeth Darvell and Ida McCann

Most students understand the surface story of 'Timothy Winters', but it is sometimes difficult for them to understand the significance of the last stanza, which holds the key to the poet's message. Through drama, the referential background the students bring to the poem can be extended so that they feel understanding and sympathy for Timothy. The account that follows shows what can be done. The unit could be spread over three lessons.

Each student was given a copy of the case study of 'John' (reproduced below). While they read, the room was rearranged slightly to represent a meeting area. A manilla folder was placed in front of each student.

After everyone had read the case study, the teacher outlined the setting for the drama they would enact. The students were to be in role as social workers attending their usual fortnightly meeting. The teacher would take the role of the Director of Social Services. The teacher asked for any questions and made it clear that once she sat down the drama would begin.

When seated the teacher addressed the students in role indicating that she was taking the activity seriously and providing a model for the students. 'Good morning, ladies and gentlemen. I am pleased to see so many able to attend our meeting. I see you have brought with you the report about John which is the record of details we discussed at our last meeting. I would like you to discuss this report with a colleague, someone near you. And in the light of this report, perhaps you would discuss what you recommend as the next step.'

Although the students may not have had much knowledge about social work, they had concrete information to discuss.

The teacher, in role, moved from pair to pair, discussing the case study with the social workers. After a short time, the teacher asked for suggestions as to the next step to be taken in John's case. By this time the students had gained confidence in their roles and many offered suggestions and raised difficulties.

The Director drew the discussion to a close saying: 'Truancy is one of our major concerns. I know you are all involved, concerned and very sympathetic towards these children and their families. From your professional experience, do you think this is a fair picture of the boy's situation?'

Again the teacher gave clear indications of what was expected in the drama. By stating that the social workers were 'involved, concerned and very sympathetic', she signalled the attitude the students would adopt during the drama session.

By this time the students were comfortable in their roles so there was no need for discussion in pairs. The teacher led the discussion by asking specific and carefully thought-out questions. This helped the students to use their imagination in the role. They were free to invent incidents as long as their anecdotes credibly fitted into the framework of the drama. 'Is there anything you feel we can do as a body?' This helped students to feel they were working with a common aim.

When the problem had been well discussed the teacher again moved the drama forward. 'The last item on the agenda today is another case study of a child at risk. His name is Timothy Winters. Would you please read the case study you will find in your folders.'

The students, in role, read the poem.

When everybody had finished reading, the teacher led the discussion. 'All of you have had some contact with Tim or his family, or know colleagues who have been involved in this case, so perhaps we could first of all fill in the background of the family and school situations.'

The students volunteered information either as first- or second-hand experience. Everything had to fit in with the context of the poem and constant reference to the poem was used as the controlling device to ensure credibility. The family situation, the headmaster's attitude and the school context were discussed, the Director maintaining a professional attitude throughout.

The Director brought the discussion to a close and summarised the general feelings of the meeting, recording any action that was to be taken. She thanked the social workers for attending and closed the meeting, thus giving a clear indication that the drama was at an end.

She then stood, moved to another place in the room and read the poem aloud.

CASE STUDY

SUBJECT: John Smith, Lemon Street, Plimpton

John Smith is a classic example of a school refuser and drop-out. He dislikes school and can see no benefit in attending. He wishes to leave and get a job (e.g. stacking timber in a woodyard). Short of the school (e.g. guidance officer or social worker) collecting John every morning and bringing him along, there is little hope of getting John to come to school on a regular basis. Even if he gets to school, he is quite apt to disappear between classes or at breaks. Because of the home situation, there is little encouragement or reinforcement for John to attend school regularly.

HOME SITUATION: John's parents separated about eight months ago. John lives at home with his father. The father leaves for work at 4.00 a.m. (and often does not get home until 7.00 or 8.00 p.m.) leaving John alone at home to get himself off to school.

John's mother lives at Redwood with a de facto who previously boarded with the Smiths and brought about the marital breakdown. John regularly visits his mother at Redwood and she never worries about his truancy or suggests that he return to school.

Mr Smith has visited the school and discussed John's education with the principal, the guidance officer and the social worker. However, he cannot control John's absenteeism and his long hours of work mean that he cannot be present to supervise John's activities more closely. Mr Smith has been trying to get a live-in housekeeper for some time but they are few and far between.

SCHOOL SITUATION: John hates school and truants most of the time (17 days in term 1, 50 days in term 2, 52 days in term 3). When he does come to school, John is not a behaviour problem and teachers feel that he is intelligent enough to cope with the work if he came regularly. He just has an ingrained hatred of school, authority, discipline and the routine. The maximum he seems to be able to stand is two days of school and then he feels driven to truant to preserve his sanity.

John hates sport and physical education. He seems to be withdrawn and does not have any close friends at the school. However, he has not been ostracised or hassled by any of the students, so this is not a problem.

CONCLUSION: John is only fourteen years of age and must continue at school. Because of his inability to attend and cope with Plimpton High School, it seems appropriate to

transfer him to a special school next year. The main advantages will be his regular collection by the school bus and the alternative, more relaxed curriculum.

This solution has been discussed with John and his father. John stated that he would prefer to attend Plimpton because his friends would laugh at his being collected by the special bus. However, John only lasted two days at Plimpton and couldn't cope with a third day. He went missing and could not be located at home or at friends' places.

John is an extreme case of truant and school refuser. He understands that his father could be prosecuted and knows enough about social welfare to realise he could be placed in a home and transported to school.

[From a file, Guidance Services, Education Department of Tasmania. Names are, of course, fictitious.]

A unit on poems about the killing of animals, by Jacquie Frew

This sequence was first put together to help a year 8 class explore the implications of the killing of animals which they had come across in the film *Kes*.

The teacher found that looking at the ideas on semi-accidental killing and the fine shades of guilt presented in these three poems helped the students clarify their own feelings on the subject: 'Interruption to a Journey', by Norman Maclaig, 'Travelling through the Dark', by William Stafford, and 'First Blood', by Jan Stallworthy.

'Interruption to a Journey'

Read the poem to the class, then ask students, in groups of 3 or 4, to discuss these questions:

- Why does the driver say he was travelling 'from one / Important place to another'?
- How does the death of the hare make that place important?
- What are the 'bow' and 'bowstring'?
- What do the last two lines mean?

Discuss the last question with the class. Usually several possibilities emerge.

'Travelling through the Dark'

Read the poem and give each group one or more of the following questions to discuss:

- What do the words 'usually best' tell you about the driver? Explain 'To swerve may make more dead'.

- What is the car doing? Why does the poet say the car 'aimed ahead' its lights?
- Who is in 'our group'?
- Why is the wilderness listening?
- When the poet said he 'thought hard for all of us', whom does he mean by 'all of us'?
- Why was this his 'only swerving'?

Looking at both poems:

- Ask each student to write down three things they think the poems have in common.
- Allow time for students to discuss their points with a partner, to establish the most significant similarities.
- Consider with the whole class:
  - which of the drivers they think is more guilty, and
  - which they think feels more guilt.

'First Blood'

Read the poem to the class. Point out that the squirrel in this poem is first referred to as 'it' and ends as 'he', while the hunter begins the expedition jubilantly and ends it feeling 'dishonoured'.

- Ask students to write down the lines throughout the poem that show that the hunter's attitude is changing.
- Discuss this as a class group.

The three poems:

- Ask the students to choose one of the situations presented by these poems and to write about the event as if they were describing a personal experience.
- Group together students who chose the same poem, and ask them to share their writing with those in their group.
- Students choose some of the best pieces to share with the class.

Approaches to dramatic monologue

Exploring the poem 'in role', by Joan Loudon

In his book *Student-Centred Language Arts K-13* (2nd edn, Houghton Mifflin, Boston, 1976), James Moffett describes a method of working with dramatic monologues, such as 'My Last Duchess' (Browning), 'Naming of Parts' (Reed) and 'Journey of the Magi' (Eliot).

Here is a suggested sequence on 'Journey of the Magi' and another poem that is linked to it both in style and content, 'Missionary', by D.M. Thomas.

Eliot's poem is difficult because of its complex biblical and historical allusions and its extensive symbolism.

I approach the poem by trying to re-create by suggestion the scene where the monologue takes place. We sit in a circle on the floor and concentrate on acting the part of people somewhere in the Middle East long ago who used to gather together in the evening to talk and to listen to stories. There is one old man who is often called on to tell his stories. He has travelled much, but it is the story of one journey that took him through desolate countries far away, that is asked for again and again. He is a man of great wisdom, one of the group who travelled to Israel in response to the news of the birth of the new King of the Jews.

Then, in the role of the old man, I read the poem aloud. This is followed by a silent reading. While the students remain in the circle, I ask them to discuss, with their near neighbours, as if they were the old man's listeners, what he could have meant by the last part of his story, beginning at: '. . . were we led all that way for Birth or Death?'

Students now break the circle to end the in-role activity. They share the ideas raised in group discussions.

It is quite likely that the discussions have left some students genuinely puzzled. To help them draw more from the poem, I read them the New Testament account of the coming of the Wise Men (Matthew 2: 1-12) and, for one aspect of the 'Birth or Death' question, the rest of Matthew 2, which tells of Herod's slaughter of 'the Innocents'. Reference to other parts of the Gospels will reveal the symbolism of the poet's references to, for example, vine leaves, pieces of silver and wineskins.

Discussion of the feelings of the travellers helps students grasp the mood of the poem.

We resume our roles and re-form the circle. The 'old man' tells his tale again.

In another lesson, it is interesting to look at 'Missionary' by D.M. Thomas. (This poem can be found in *Is There Life on Earth?*, ed. P. Moss, Rigby, Adelaide, 1975.)

This monologue will appeal to students who enjoyed *E.T.* The poem is an account of the coming and the life on earth of an 'extra-terrestrial' who has been sent to save mankind from self-destruction. Containing strong parallels with the mission of Christ, it can be a source of interesting discussions on aspects of the tale that reflect or differ from the message, the events and the outcomes of Christ's mission.

Spontaneous efforts to compare 'Missionary' with 'Journey of the Magi' will come from students who perceive the link between the poems.

Exploring the poem through discussion and performance, by Jacquie Frew

This lesson was designed to help students explore the range of meanings and implications in 'Your Attention Please' by Peter Porter.

- Students listen to a reading of the poem by the teacher.
- They are given duplicated copies of the poem and asked to underline any lines that they see as straightforward directions on what to do in the event of a nuclear attack.
- Students share their choices with the class. Discussion of different choices leads them to consider whether the chosen lines are something more than mere directions; for example, what may be hidden in 'Leave the old and bedridden, you can do nothing for them.'
- Students and teacher look at the whole poem and discuss what messages it contains. They classify these under headings such as 'moral advice', 'government propaganda', and so on.
- In groups, students prepare readings to bring out the range of meanings.

In practice, this activity evoked interesting discussions. One group wanted to add lines spoken by a cynical bystander to draw attention to the sinister nature of the broadcast. This led to discussion on the appropriateness or otherwise of explicitness in poetry and prose written for various purposes. Another group wanted to leave out some lines to make the deception appear in starker outline. Another wanted to finish with 'This is a recording.'

One group used three different characters in a panel to present the message: a cheerful, slick radio announcer, a serious newsreader and a jingoistic general who talked about the counter-attack.

We heard each group's agreed interpretation and discussed how they differed, which aspects of the poem each one emphasised, which we found most effective and why.

Exploring the poem by drawing on students' experiences of film, by Charles Morgan

Because poetry is the result of a distillation and refining of language, it sometimes holds little meaning for students at first. Students' understanding of the techniques used to create certain effects in film can provide a key into appreciation of poetry, especially its imagery, and to discern more clearly the powerful moments in a poem.

- The teacher hands out sheets (see below) that explain some technical terms used by film-makers, pointing out that the terms may be useful to the students later.
- The teacher tells the students that they are to imagine that they have been asked to write a script for a film that will be shown during the reading of a poem.

- The teacher hands out copies of the poem. A dramatic monologue is ideal.
- The teacher reads the poem and briefly discusses its meaning with the students.
- In groups of about four, students work on the poem or a section of the poem. If the poem is very long, stanzas can be allotted to different groups. The teacher may ask the groups or a particular group to concentrate on one aspect of the poem.
- Each group prepares its film script. Here students may find that the use of the list of technical terms is helpful. Techniques such as flash back, time shift, and slow motion will help them to cover the events and emotions portrayed in the poem.
- Each group presents its script to the class. Comparisons can be made and different interpretations discussed.

TECHNICAL TERMS USED BY FILM-MAKERS

BRIDGING: Use of sound which continues from the end of one scene to the beginning of the next.
CLOSE SHOT or CLOSE-UP: The camera is, or appears to be, very close to the subject; in the case of human subjects, head and shoulders.
EXT: Exterior
FRAME: Single picture on a strip of film. In screenplays, 'frame' is used to suggest a camera's-eye view – the extent of the shot.
FX: Sound effects
HIGH ANGLE SHOT: The camera is set high, pointing downwards.
INT: Interior
JUMP CUT: A sharp cut from one shot to the next.
LONG SHOT: The camera is at a distance from the subject, with the result that the view of the scene is extended.
LONG WIDE SHOT: A long shot, with the composition of the picture taking in width.
LOW ANGLE SHOT: The camera is set low, pointing upwards.
MEDIUM CLOSE SHOT: The camera is positioned at a distance between close shot and medium shot.
MEDIUM LONG SHOT: The camera is positioned at a distance between medium shot and long shot.
MEDIUM SHOT: The camera is a medium distance from the subject – between a long shot and a close shot.
MEDIUM WAIST SHOT: Of human subjects, a medium shot from the waist up.
MEDIUM WIDE SHOT: A medium shot, with the composition of the shot taking in width.
MONTAGE: A series of shots, dissolving or cutting from one to the next.
PANNING: The camera swivels from one side to the other.
PEAKING THE AUDIO: Bringing volume as high as possible without distortion.

POV: Point of view
REVERSE ANGLE SHOT: The shot is taken from the opposite angle to the previous shot.
TRACKING: The camera is mounted on a 'dolly' (trolley) and moves smoothly with the subject.
TRAVELLING SHOT: The camera, sometimes mounted on a camera car, sometimes on the subject itself, moves with the subject. Alternatively, the camera moves while filming a static subject.
VO: Voice over. The speaker is off-camera.
WIDE SHOT: The camera is some distance from the subject, taking a wide view of the scene.
ZOOM: The camera appears to move quickly towards or away from the subject. The effect is achieved by using a zoom lens of variable focal length.

Prose into poetry, by Charles Morgan

This technique provides a way into poetry-writing by providing a source of good material from which to compose. Students still have to think carefully about words, imagery, cause and effect. The technique is useful for the hesitant and the competent writer alike. An advantage is that poems can be fairly quickly written.

- The teacher finds an evocative passage in a novel or a short story. (Examples are shown below.)
- The teacher asks students to 'shape' the prose passage into a poem. The class discusses possible ways of doing this:
  - simply re-arranging the lines
  - changing the order of the sentences
  - removing some words
  - changing some words
  - expanding and highlighting certain parts
- Students write their first drafts.
- Students share their versions in small groups; they comment and make alterations.
- The final products are read to the class, discussed and displayed.

A later step could be to use a good prose passage as a stimulus to writing poetry by encouraging students to use the subject of the passage but to choose their own words.

From Harper Lee's *To Kill a Mockingbird* (Pan, London, 1974)

'Then I saw the shadow of a man with a hat on. At first I thought it was a tree, but there was no wind blowing, and tree-trunks never walked. The back porch was bathed in moonlight, and the shadow, crisp as toast, moved across the porch toward Jem.' (p. 59)

The Silhouette

I saw the shadow,
A man with a hat on,
I thought it was a tree at first
But no wind blew
And tree-trunks never walked.
The porch was bathed in moonlight
And the shadow, crisp as toast
Moved slowly across the
  porch toward Jem!
(Wendy)

The Shadow

Then I saw the shadow,
It was the shadow of a man,
He had a hat on.
First I thought it was a tree
but there was no wind blowing,
besides, tree-trunks don't walk.
The back porch was bathed in
  moonlight,
The shadow, crisp as toast,
moved across the porch toward Jem.
(Karen)

The Thing

Then I saw a shadow.
It was the shadow,
At first I thought it was a tree,
But there was no breeze
Tree-trunks never stalk
The back porch was bathed in
  moonlight
And the shadow,
Crisp as toast,
Moved across the porch with a
  creak.
(Simon)

The Shadow

I saw the shadow
shadow of a man with a hat on
I thought it was a tree
no wind blowing, tree trunks never
  walk.
Back porch bathed in moonlight,
  shadow
crisp as toast, moved across the
  porch
toward Jem.
(Lisa)

Revealing the Shadow

I saw the shadow
The shadow of a man and his hat
He glided through the dark
I thought it was a tree,
But trees don't walk,
The wind was still.
The back porch was bathed in
Moonlight, and the shadow,
  crisp as
Toast, moving across the porch
  toward
Jem.
(Rachel)

The Thing

Then I saw a shadow,
It was the shadow of a man,
At first I thought it was a tree,
But there wasn't any breeze,
Tree-trunks never stalk,
The porch was bathed in moonlight,
And the shadow,
Crisp as toast,
Moved across the porch toward
  Jem,
Like a tiger moving across a
  meadow.
(Glen)

The Shadow

Then I saw a dark shadow,
It was a dark looming shadow of
a man;
I thought it was a bush,
But there was no wind stirring,
And stems never walked,
The porch was flooded with
moonlight,
And the dark looming shadow,
Crisp as biscuit crumbs,
Moved in the darkness towards
Jem.
(Paul and Anthony)

Believe me really!

In the mirror of the moon
A shadow I saw
The shadow of a man against the
scenery
He was a tree blowing against the
wind
But tree trunks never walk, not
really!
Until he slipped and slithered on
the porch
Towards our Jem did I really,
believe
Really!
(Deanne)

Shadow Crisp as Toast

I saw a shadow
A shadow of a man with a hat on
I thought it was a tree at first
but no wind was blowing and tree trunks never walk
The porch bathed in moonlight showed the shadow
crisp as toast.

Then it moved toward me.
(Carolyn)

From William Golding's *Lord of the Flies* (Faber and Faber, London, 1978)

'Now the sunlight had lifted clear of the open space and withdrawn from the sky. Darkness poured out, submerging the ways between the trees till they were dim and strange as the bottom of the sea. The candle-buds opened their wide white flowers glimmering under the light that pricked down from the first stars. Their scent spilled out into the air and took possession of the island.' (p. 72)

Setting of the Sun

The sand on which I lay grew colder,
and the screaming of the night owls
was triggered by the thickening of
the night sky.
The sky grew heavy with the dark
clouds of a wintered heaven
and was underlined by the glow
of the receding fiery ball.
Slowly it sank beneath the ferny shrubs.
I rose to my feet in hope
of catching a last glimpse of the
volcano of the skies.

I stood with the welcoming rays
of hope upon my face and sighed
as the saviour disappeared
beneath the revolving earth.
Thus ended another spirited day.
(Rodney)

Tropical Dusk

Thickening darkness beneath the forest
canopy,
Relieving herb and beast from the sun's
Withdrawing blows.

Thickening darkness overflowing,
submerging green twilight of forest floor in
Waves of blue shadow –
The steady tide of night advancing before
The retreating sun.

Thickening darkness of night,
Undisturbed save for awakening stars,
Silver rays on silver flowers falling.

Thickening darkness laden with silver scent –
an island possessed by nature.
(Tony)

From *Lord of the Flies*

Before writing these poems, the students looked at references to the conch in the novel.

The Conch

It lay among the ferny weeds,
gleaming with cream and speckled
with the pink of judgement.
Accepted as the source of authority,
the fragile white conch was looked
upon with affectionate respect.
Silent and gleaming, fading away,
it lay awaiting the next sunrise.
Authority ended as a rock
struck intelligence.
At that same moment, like its companion,
the conch exploded into a thousand
white fragments and ceased to exist.
(Rodney)

The Conch

Conch - caught the eye.
Conch - salvaged from the tide.
Conch - shattering silence - the arrival of
civilization announced.

Conch - summons.
Conch - authority.
Conch - respected for its solid beauty.

Conch - strong.
Conch - order.
Conch - the democratic symbol.

Conch - delicate.
Conch - fading.
Conch - fragile in Jack's sooty hands.

Conch - Piggy's champion.
Conch - Ralph's banner.
Conch - Jack's tool - when it pleases him.

Conch - revered by some.
Conch - scorned by others.
Conch - remembrancer of civilization to the few
remaining civilized.

Conch - last hope.
Conch - standard of the outnumbered.
Conch - transparent as order decays.

Conch - they should obey.
Conch - they must listen. Yet,
Conch - shattered in death - civilization lost.

The savage hunt begins.
(Tony)

Using oral readings to explore a poem, by David Mallick

All poems should be read aloud. There are occasions when experimental readings, interspersed with discussions of the readers' interpretations, can effectively reveal meanings of quite difficult poems. Here are some suggestions for exploring the meaning of Shakespeare's 'Blow, Blow, Thou Winter Wind'.

Blow, blow, thou winter wind

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly.
Then heigh-ho! The holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,

Thy sting is not so sharp
As friend remember'd not.
Heigh-ho! sing heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly.
Then heigh-ho! The holly!
This life is most jolly.

Volunteers read the poem in the way they think it should be read. Questions follow, to provoke discussion on the readings. All questions should lead students to relate the reading to the meaning or meanings of the poem. The various readings will gradually unfold more and more of the meaning. For example:

- Should the two stanzas be read differently? in tone? in rhythm?
- Should there be a change in tone or in rhythm within each stanza?
- If so, at what point does the change in rhythm occur in each stanza? Does the change correspond to a change in mood? If so, how can the moods be depicted by the reading?
- Are there any words that require particular emphasis? In what ways can one's voice call attention to particular words?

Other difficult poems whose meanings can be revealed by oral readings include:

'The Love Song of J. Alfred Prufrock', by T.S.Eliot
'My Last Duchess', by Robert Browning
'The Quarry', by W.H. Auden
'Pied Beauty', by Gerard Manley Hopkins

Imagery in poetry, by Mary Kelly

Lesson 1

Give the class a copy of 'Prelude I' by T.S. Eliot. Read the poem aloud.

Ask students to rule up columns in their books, using the following headings: Dirt, Poverty, Neglect, Emptiness, Cold, Loneliness. Under each heading they write words or lines from the poem that suggest these things, and compare their choices. This step can be performed in groups. Take this opportunity to introduce the term 'imagery'.

Ask students to imagine they are a character set in this scene (a vagrant wandering through one of the vacant blocks, the cab-horse waiting, one of the inhabitants of the houses), and to write the thoughts and feelings they experience. It is a good strategy to encourage further reflection on the poem by asking that this task be completed for homework.

Lesson 2

Invite students to share their pieces of descriptive writing by reading them to a group.

Remind them of the imagery in 'Prelude I' and ask them to write down and compare within their group what comes to mind when the following words are mentioned: bleak, lonely, peace, solitude, . . .

Invite students to try to form their own 'image' poem, concentrating on the creation of 'atmosphere'.

Lesson 3

- Students read their poems and compare the ways in which imagery has been used, which images are most effective, whether there is appeal to the eye only or to other senses, . . .
- They discuss and make decisions on how they can improve their poems, how they will share them with an audience.